

Gregg's Shorthand.

A LIGHT-LINE PHONOGRAPHY
FOR THE MILLION.

ONE SLOPE !
ONE POSITION !!
ONE THICKNESS !!!
CONNECTIVE VOWELS !!!!

Part I --THE ELEMENTS.

PRICE 50 CENTS.

THE first American edition of "Gregg's Shorthand," of which this is a reproduction, was published in Boston on October 16, 1893. The record of the number printed is lost, but it is my impression that the order was for 500 copies. There are very few of these copies now in existence, and they are highly prized by collectors.

This reproduction has been made, and each copy autographed by the author, for presentation to his friends as a souvenir of the Thirty-third Annual Convention of the Eastern Commercial Teachers' Association, 1931, held in the city where this little book was first published.

*Fifteen hundred copies were
printed of which this is*

No. 1065

John N. Gregg

GREGG'S SHORTHAND.

**A LIGHT-LINE PHONOGRAPHY
FOR THE MILLION.**

BY

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PART I. — THE ELEMENTS.

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Preface.

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OVER five years ago Light-Line Phonography was published as "a simple, rapid, and perfectly legible phonetic handwriting for general use." I began to teach it in a very quiet way, but so great was the enthusiasm of my students, and so remarkable were the results which they achieved, that before six months had elapsed the system was the subject of heated controversy in the public press, and its text-books were selling by the thousand. From that time to the present, Light-Line has had a career of success which, I venture to say, is without a parallel in the history of Shorthand. The system aroused exceptional and widespread interest because it was a complete departure from the old lines, my contention being that it was impossible to make any real advance in that direction. For half a century clever phonographers all over the world have been endeavoring to improve the old method, and their efforts have merely resulted in slight modifications of the original system. If it had been possible to make any *real* improvement on the old lines it would have been made long ago by Messrs. Graham, Munson, Longley and the host of other adaptors of Isaac Pitman's Phonography. I believe that the trend of Shorthand progress is towards a more complete identity with our ordinary longhand writing, which in its adaptability to the hand embodies the wisdom of ages. Holding that view, I have admitted no characters into the alphabet which are not to be found in ordin-

any writing. In this there is a great and obvious advantage, for at the very outset of his study the student is able to utilize the practice he has had in writing longhand, and is relieved of the drudgery of training the hand to DRAW, with mechanical accuracy, unfamiliar characters in all possible directions. But the advantage does not end there, for as the writer becomes expert he finds that in rapid writing the system does not involve the severe manual and mental strain inseparable from the ziz-zag motion of systems founded on the old geometrical basis. A writer of a geometrical system can have no conception of the easy flow which is imparted to the writing by the uniformity of movement and the prevalence of curves.

SYNOPSIS OF LEADING PRINCIPLES OF STRUCTURE.

- | | |
|---|---------------------------------|
| (1) <i>No Compulsory Thickening.</i> —May be written either light or heavy. | } As in
Ordinary
Writing. |
| (2) <i>Written on the Slope of Longhand</i> , thus securing a uniform manual movement. | |
| (3) <i>Position Writing Abolished.</i> —May be written on unruled paper and in one straight line. | |
| (4) <i>Vowels and Consonants are Conjoined</i> , and follow each other in their natural order. | |
| (5) <i>Angles are Rare.</i> —Curves predominate. | |

This brief synopsis will suffice to show that my aim has been to adhere to those natural principles which govern ordinary writing. By a practical combination of these elements as a *foundation* the system secures to the writer, with very little practice, that perfect command of the characters which is productive of the best results, and which can only be obtained with the old method by years of persistent practice.

It is almost needless to say that a faulty allotment of the alphabetic characters would have entirely nul-

lified in practice the value of the natural principles which form the basis of the system. But even a cursory glance at the alphabet will show that *T, D, N, M* have certain strokes assigned to their representation in order that, by the junction of these strokes in the form of a curve, the common syllables *Ten, Den, Tem, Dem, Ent, End, Emt, Emd* may each be effectively represented by a single effort of the hand. By this combination another important advantage is gained in the abolition of the obtuse or blunt angle which has always been recognized as an obstacle to swift and accurate writing. So much may be seen at a hasty glance, but a deeper study will prove that the entire alphabet has been carefully thought out in accordance with the respective values of the letters and signs in combination with each other. For example, the ever-recurring compounds *pr, br, pl, bl, kr, kl, gr, gl, fr, fl, rk* are each effectively represented by one effort, and the same remark applies to the syllables *ses, ted, ded, men, mem, def, dev, jent, jend*. I invite comparison with the older systems in this respect. Hitherto it has been customary in shorthand systems to deal with these "consonantal diphthongs," as they have appropriately been termed, by special rules and far-fetched devices, with innumerable "exceptions," and the natural result is that these systems present a bewildering number of *possible* ways of writing the same word.

The theoretical principles on which the system is founded have been endorsed by the "Stenographic Society of France," and "The Shorthand Society" of England in October, 1891.

In discussions in the public press Light-Line has invariably been victorious. A controversy regarding

the system was carried on with great vigor by prominent shorthand experts in the columns of *The Bazaar, Exchange and Mart*, and lasted for over five months. At the conclusion the editor said:—

"The real point at issue, in a nutshell, is: 'Is Light-Line a workable system?' Up to the present the weight of evidence is very much in its favor, for not only has it been pretty conclusively shown to be a practical one, but also that it has fewer complications, and is thus more easily acquired than the older systems formed upon geometric principles."

In the course of a lengthy controversy regarding shorthand systems in the columns of *The Weekly Sun* during the past few months, the editor, Mr. T. P. O'Connor, M. P., made the following remarkable statement:—

"I have known very few Pitman writers whose notes could be read by anybody else, and I have known a great many—including myself—who found it difficult to read their own notes. It strikes me that the system is best which can be made most like the ordinary longhand. Obviously, the same muscles, the same nerves, the same attitudes, all that conglomeration of causes, open and latent, which provide the peculiarities of one's longhand, will be employed in producing the shorthand. In other words, one will write his shorthand as he does his longhand."

We have demonstrated again and again that Light-Line can be acquired up to a practical proficiency in a mere fraction of the time demanded by the older methods, and both in the public press and on the platform we have challenged our opponents to compete for results, but so far the challenge has not been taken up. Light-Line has been approved by the English and Scotch Education Departments as a "Specific Subject" for instruction in elementary schools, and the results achieved by boys and girls of from ten to fifteen years of age have been pronounced by headmasters and inspectors as "beyond expectation," and "without precedent." As regards speed

and legibility the system has been written in a public hall, before independent examiners (including writers and teachers of Pitman's Phonography) for over six minutes, at the speed of 200 words per minute, and the notes were "*read back without a single error*"—*vide* formal certificate. It is written by hundreds of professional stenographers in all parts of the globe, many of whom have abandoned other systems in its favor.

Up to the present the text-books and system have practically remained unchanged, but during the past five years I have devoted a considerable amount of time to carefully testing the various suggestions I have received from experts and teachers, and to working out some ideas of my own with a view to rendering the system a still more efficient instrument for recording rapid utterances. A few of these innovations have appeared in the pages of our magazine, but this treatise incorporates not only those which have thus appeared, but many others which have proved of value in practical work. The text-book has been almost entirely re-written, the lessons have been re-arranged, the examples carefully chosen, and I believe it will be found a great improvement on preceding issues and much more suitable both for class work and home study. It will be published simultaneously on both sides of the Atlantic, and judging from the way in which the system is spreading, and the large number of professional teachers and reporters who are abandoning the older methods in its favor, it appears destined in the near future to become THE SHORTHAND OF THE ENGLISH-SPEAKING PEOPLE.

JOHN ROBERT GREGG.

Boston, August, 1893.

ADVICE TO THE STUDENT.

1. Write the *Sounds* of each word and omit all silent letters. Begin by mastering the section of the Alphabet given on page 11, then practise the examples given on pages 12 and 13. When you have gone through all the outlines in the section, test your knowledge by covering up the letterpress and transcribing the shorthand forms, and *vice versa*. Go through all the lessons in this way, studying each section as you come to it, and you will make much more rapid headway than if you attempt to apply the entire alphabet at the outset.

2. Use your common-sense in learning the system. Don't follow the old humdrum plan of writing the word in longhand, then the shorthand outline, and afterwards laboriously filling up a regulation space with the shorthand form. Never mind the longhand; write the shorthand only, and repeat the sounds as you write. This will familiarize you with the ordinary process of note-taking, and tend to increase your confidence. Note particularly the joinings which give you most trouble and master them thoroughly, for every student has his own peculiar difficulties, and in the absence of a teacher he must rely upon himself to find out what they are and overcome them. If a particular outline in your note-

book is not up to the standard given in the book you should drill that outline until you can write it satisfactorily. Per contra, if you can write a word easily you should pass on to the next without delay as it is manifestly absurd to fill up a regulation space with forms which give you no trouble.

3. We keep a register of those who are studying the system and send them, from time to time, intimations of the appearance of fresh publications, the organization of classes or associations, and other matters of interest. Kindly send a note of your address to the head offices, and if you have any difficulty in studying the system write us on the subject, enclosing a stamped envelope for reply. We are always pleased to help students of the system.

4. Don't stop when you reach the end of PART I., as it is not advisable to impress the elementary outlines upon your mind. Procure PART II.—THE REPORTING STYLE (price \$1)—which contains an adaptation of the system to verbatim reporting, and is really a continuation of this treatise. For reading and writing practice get “Æsop's Fables” and the magazine published in the interests of the system.

5. Above all things keep steadily in mind that the attainment of practical proficiency depends entirely upon yourself—upon the earnestness and regularity with which you pursue the study—and that the object in view is worthy of your best efforts admits of no question. Results vary according to the ability and aptitude of the student, and the best results are attained under instruction, and where the attention is regular.

THE ALPHABET.

CONSONANTS.

K. G.	R. L.	N. M.
P. B.	F. V.	Ch. J.
down	down	down
S.	TH.	SH.
(or)	(or)	/
down	up	
NG.	NK.	W. Y.

BLENDED CONSONANTS.

COMPOSED OF

TeN, DeN	
TeM, DeM	
eNT, eND	
eMT, eMD	
DeF, DeV	
JeNT, JeND	
MeN, MeM	
TeD, DeD	
SeS	

VOWELS.

Short.		ä as in pan	
Medium. A		ä " palm	
Long.		ä " pain	
Short.		i as in pit	
Medium. E		ë " pet	
Long.		ē " peep	
Short.		ō as in rot	
Medium. O		ö " wrought	
Long.		ō " wrote	
Short.		ü as in up	
Medium. U		öö " took	
Long.		ōō " loom	

DIPHTHONGS.

COMPOSED OF

U	ë-oo	=	
OW	ä-oo	=	
OI	ö-ë	=	
I	ä-ë	=	

FIRST LESSON.

CONSONANTS.

K. G.	R. L.	N. M.	T. D.

VOWELS.

Short.		ä as in pat	
Medium. A		ä " palm	
Long.		ä " pain	
		i as in pit	
		ë " pet	
		ē " peep	

CONSONANTS. The consonants are arranged in pairs according to their affinity of sound. T and D are always struck *upwards* from the line. G is pronounced *gay*, being the hard sound as in *game*. *get*, and not the soft sound heard in *gem*, *magic*.

VOWELS. The vowels are arranged in four groups, each group consisting of three closely-related sounds which in practice are represented by the same sign. The marks which distinguish the shades of sound are only given for the purpose of enabling the writer to indicate with precision the exact vowel sounds in unfamiliar or isolated words.

RULES FOR TRACING CIRCLE VOWELS.

Joined to Curves. (1) **INSIDE THE CURVE:** egg, gay, ill, lay. (2) Inside the second curve where two curves join **WITHOUT AN ANGLE:** gear, wreck.

Joined to Straight Lines. (1) **FORWARD** — as the hands of a clock move: am, may, at, day, name, date. (2) **OUTSIDE ANGLES:** dean, neat, team.

WRITING EXERCISE.

At	ă t		Tale	t ā l	
Knee	n ē		Rim	r ī m	
Key	k ē		Deal	d ē l	
Keen	k ē n		Tact	t ā k t	
Kick	k ī k		Treat	t r ē t	
Eke	ē k		Tray	t r ā	
Ache	ā k		Deed	d ē d	
Ear	ē r		Keg	k ě g	
Era	ē r ah		Writ	r ī t	
Get	g ě t		Make	m ā k	
Gate	g ā t		Mean	m ē n	
Near	n ē r		Meet	m ē t	
Neck	n ě k		Lean	l ē n	
Take	t ā k		Delay	d (e) l ā	

Edit	ě d ī t		Lamb	l ā m	
Mill	m ī l		Dairy	d ā r ī	
Debt	d ě t		Rain	r ā n	
Made	m ā d		Ready	r ě d ī	
Cream	k r ě m		Narrate	n ā r ā t	
Merry	m ě r ī		Deacon	d ě k n	
Merit	m ě r ī t		Dreamy	d r ě m ī	
Deem	d ē m		Limit	l ī m ī t	
Arena	ā r ē n ah		Trade	t r ā d	
Tame	t ā m		Lady	l ā d ī	
Gain	g ā n		Rail	r ā l	
Grim	g r ī m		League	l ě g	
Kettle	k ě t l		Dilate	d ī l ā t	
Ticket	t ī k ě t		Linen	l ī n ě n	
Nail	n ā l		Marine	m ā r ē n	

SECOND LESSON.

CONSONANTS					
P. B.	F. V.	CH. J.	SH.	W.	Y.
(())		/	~	o
VOWELS.					
Short.	{ ð as in rot		u	{ ü as in up	
Medium.	{ aw " wrought		u	{ öö " took	
Long.	{ ô " wrote		u	{ ôô " loom	

CONSONANTS. All the consonant stems in this lesson are struck downwards. It will be noticed that the sign for B is simply the down stroke of a *b* in ordinary longhand, and V is the down stroke of a longhand *v*. CH should be called *chay*, not *see aitch*; SH is *ish*, not *es aitch*. The sign for SH is a short tick traced downwards, and its analogy to CH will be made clear by pronouncing *branSH*, *branCH*; *FrenSH*, *FrenCH*. The aspirate H is denoted where necessary by a dot placed above the vowel.

Owing to the insertion of the vowels, it is not necessary to burden the system with special signs for W and Y—the vowel öö being equivalent to W, and ē to Y: öö-ā-t = *wait*, ē-ō-k = *yoke*.

VOWELS. After the horizontal stroke, the upward hook *^* is dropped on its side beneath the line, thus avoiding an angle: *moon* (not *—*) *mood* (not *—*).

Before the horizontal stroke and R, L, the downward hook *∨* is placed on its side to avoid an angle: *on* (not *—*) *moan* (not *—*) *or* (not *—*) *nor* (not *—*) *all* (not *—*) *call* (not *—*).

WRITING EXERCISE.

He	h ē	◊	We	w ē	◊
Awe	aw	∨	Week	w ē k	∨
Owe	o	∨	She	sh ē	∨
Who	h öö	∨	Chat	ch ā t*	∨
To	t öö	∨	Teach	t ē ch*	∨
Do	d öö	∨	Each	ē ch	∨
Dough	d ô	∨	Talk	t aw k	∨
Dot	d ô t	∨	Took	t öö k	∨
Odd	ô d	∨	Fig	f ī g	∨
Age	ā j	∨	Cheek	ch ē k*	∨
Able	ā b l	∨	Cheap	ch ē p	∨
Beer	b ē r	∨	Chief	ch ē f	∨
Bore	b ô r	∨	Play	p l ā	∨
Core	k ô r	∨	Home	h ô m	∨

* The circle may assume the form of a loop when more convenient.

Law	l aw		Audit	aw d i t	
Creep	k r ē p		Weary	w ē r i	
Gem	j ě m		Appeal	ă p ē l	
Jam	j ă m		Applaud	ă p l aw d	
Obey	ō b ā		Breach	b r ē ch	
Papa	p ă p ah		Bread	b r ē d	
Cuff	k ũ f		Image	i m ā j	
Reap	r ē p		Chain	ch ā n	
Wait	w ā t		Dome	d ō m	
Vain	v ā n		Doom	d ō m	
Shove	sh ũ v		Yacht	y ō t	
Peal	p ē l		Fib	f i b	
Taught	t aw t		Free	f ē ō*	
Map	m ă p		Flash	fl ă s h*	
Omen	ō m ě n		Trap	tr ă p	

* Fr and Fl are written with one impulse of the pen; there should be no angle.

Ought	aw t		Numb	n u m	
Jet	j e t		Owner	ō n ě r	
Share	sh ā r		Shore	sh ō r	
Feed	f ě d		Ballot	b ă l ō t	
Yawn	y aw n		Shabby	sh ă b i	
Gash	g ă sh		Pony	p ō n i	
Adhere	ă d h ě r		Yell	y ě l	
Ledge	l ě j		Bury	b ě r i	
Load	l ō d		Utter	u t ě r	
Palate	p ă l ā t		Homage	h ō m ā j	
Yore	y ō r		Approach	ă p r ō ch	
Laugh	l ă f		Behalf	b, h ah f	
Omit	ō m i t		Abolish	ă b ō l i sh	
Feel	f ē l		College	k ō l ě j	
Elegy	ě l ě j i		Knowledge	n ō l ě j	

THIRD LESSON.

CONSONANTS.				DIPHTHONGS.	
S.	TH.	NG.	NK.	Ū	as in Use, few.
(or)	(or)	—	—	OW	" Out, now.
down	up			OI	" Oil, toy.
				Ī	" High, my

CONSONANTS. The sign for S is a small curve traced in either direction *downwards*, according to the rules given beneath. TH (pronounced *ith*) is represented by a similar curve but always traced *upwards*.

RULES FOR TRACING S AND TH.

(a) When S is joined to a Curve, trace the sign which is in the same direction as the curve so as to secure a *uniform movement*: spear, sap, sphere, safe, slow, sail, face, pass, race, scheme, sake, case.

(b) When S is joined to a Straight Line form a *sharp angle*: stone, nets, snow, gains, lance.

(c) Before and after O, R, L trace TH so as to form a sharp angle: throw, earth, throne, though.

(d) It will be seen from the foregoing rules that the tracing of the alternative signs is governed by the consonants to which they are joined, and these rules do not cover monosyllables consisting of S or TH and a vowel or diphthong. In such outlines

trace the sign which is in accordance with the movement of the hands of a clock: 9 as, they, say, this, seethe, sees.

Z is represented in practical writing by the sign for S, but a dot marks the distinction in isolated words: gas, gaze; the TH heard in *breathe* may be distinguished from the sound heard in *breath* in a similar manner: lath, lathe. These distinctions are purely theoretical and will be found wholly unnecessary in practical note taking. The sound of NG, heard in *long*, is denoted by slightly lowering the N, thus rang, and NK (pronounced NGK) by a longer sign, thus rank. The use of these signs is extremely limited as will be seen later.

DIPHTHONGS. A diphthong is the union of two simple vowels uttered in rapid succession, the organs of speech being in position to utter one simple vowel at the beginning of the diphthong and in position to utter a different vowel at the end of it, but in pronunciation the two vowels are so blended together as to seem to the ear but one sound.

The simple vowels E and OO uttered in rapid succession yield the diphthong U as heard in *due*, and the sign for this diphthong is obtained by joining the signs for these primary sounds: due, new, fume, mute. It follows that OW and OI are similarly represented by joining the signs for their elements—AH and OO for OW, AW and E for OI: out, now, doubt; oil, toy, annoy.

The diphthong I requires special attention. The sign for it is merely a large circle with a line traced partly through it, being in fact almost a combination of the large and small circles representing AH and

E, which, if coalesced in pronunciation, will yield a sound almost equivalent to I. It will be noticed that the slightest variation of the large circle is sufficient to denote the diphthong. This will be seen by comparing the outlines *I fan*, *I fine*. In writing *fan* the F is struck from the *top* of the circle, and in writing *fine* the I is clearly and rapidly indicated by simply dropping the pencil to the line of writing before striking the N: *no* try, *no* my, *no* mine, *no* fight.

WRITING EXERCISE.

High	h ī		Side	s ī d	
See	s ē		Seek	s ē k	
So	s ō		Sect	s ě k t	
Sue	s ū		Stay	s t ā	
Us	ū s		Stray	s t r ā	
How	h ow		Strap	s t r ā p	
Die	d ī		Smith	s m ī th	
Stew	s t ū		Scrip	s k r ī p	
Said	s ē d		Skate	s k ā t	

Series	s ě r ě s		Efface	ě f ā s	
Sash	s ā sh		Sleepy	s l ě p ī	
Stretch	s t r ě ch		Smear	s m ě r	
Sway	s w ā		Score	s k ō r	
City	s ī t ī		Sing	s ī ng	
Youth	ū th		Busy	b ī z ī	
Guess	g ě s		Few	f ū	
Less	l ě s		Sable	s ā b l	
Cue	k ū		Wrath	r ah th	
Sweet	s w ě t		Seamy	s ě m ī	
Threat	th r ě t		Steeple	s t ě p l	
Smash	s m ā sh		Both	b ō th	
Season	s ě z n		Booth	b ō ō th	
Thief	th ě f		Prize	p r ī z	
Splash	s p l ā sh		Thought	th aw t	

Snap	s n ă p	South	s ow th
Acid	ă s ĭ d	Please	p l ē z
Toil	t oi l	Depress	d, p r ē s
Trace	t r ā s	Policy	p ō l ī s ī
Terrace	t ě r ā s	Guide	g ĭ d
Berth	b ě r th	Dizzy	d ĭ z ī
Siege	s ē j	Search	s ě r ch
Lazy	l ā z ī	Chance	ch ā n s
Chasm	k ā s m	Steel	s t ē l
Ripe	r ī p	Thumb	th ū m
Serene	s ě r ē n	Vice	v ī s
Mouth	m ow th	Bank	b ā ngk
Fancy	f ā n s ī	Dispel	d ĭ s pl
Long	l ō ng	Zenith	z ě n ī th
Saucy	s aw s ī	Display	d ĭ s pl ā

FOURTH LESSON.

BLENDED CONSONANTS.

TeN, DeN		TeM, DeM	
eNT, eND		eMT, eMD	
DeF, DeV, TiVe		JeNT, JeND	
MeN, MeM		TeD, DeD	
SeS			

Where two straight lines form an obtuse or blunt angle the natural tendency of the hand is to "slur" the angle and allow the lines to form a curve, thus and, to avoid this, an unnatural restraint has to be exercised on the hand, causing a very decided pause and, consequently, a decrease in speed of execution. Hitherto the obtuse angle has been looked upon as a "necessary evil," so to speak, but in this system the characters have been so arranged that a number of the most frequent combinations form an obtuse angle, and, such angle not being observed, the lines coalesce naturally in the form of a curve. As the curves can represent nothing but the combination there is no confusion, and thus the obtuse angle—that great obstacle to swift and legible shorthand writing—is completely abolished in an original and distinctly scientific manner, which gives to curves their rightful preponderance and develops consonantal blending so fully that one stroke of the pen frequently represents three or four letters.

The combinations should be pronounced as *syllables*, as minor vowels occurring between the consonants are omitted, but diphthongs and strongly ac-

cented vowels are always inserted. For instance, *dine*, *dive*, *dean*, *precise* and similar words are written in full. The forms for the blends should be struck with the same freedom as the ordinary alphabetic characters; the blending principle is useless if there is any hesitation in writing the characters. It will be found that *Tive* occurs only at the end of words, as in *active*, *native*, and cannot be confounded with *Def*, *Dev*. Similarly *Det* is confined to the beginning of words as in *Determine*, *Detract*, and is thus distinguished from *Ted*, *Ded*, which occur at the end of words. The stroke form for *Ted*, *Ded* is only used in short words, as *heated*, *added*; in long words a short detached tick is used, as explained on page 33.

WRITING EXERCISE.

Tenor	Timid	Attendance
Tenets	Temper	CONDense*
Tenant	Temperance	CONDemn*
Dense	Temple	Entire
Deny	Symptom	Entrance
Denote	Demure	Dissent
Tinsel	Demitone	Distance
Denounces	Demolish	Written
Tendencies	Attempt	Mutiny

* The prefix "CON" is denoted by K; see page 33.

Madden	Owned	Defame
Threaten	Talent	Defeat
Estimate	Plenty	Defect
Academic	Trained	Defences
Optimism	Moaned	Devise
Wisdom	Dawned	Devote
Epidemic	Fastened	Devout
Anatomy	Aimed	Divine
Phantom	Sudden	Divest
Victim	Prompt	Divide
Band	Lamed	Diffidence
Bond	Deemed	Active
Land	Doomed	Native
Print	Dreamed	Festive
Brand	Steamed	Restive
Lined	Edify	Gentle
Sibilant	Deface	Agent

Cogent	<i>z</i>	Immense	<i>—</i>	Steady	<i>—</i>
Regent	<i>e</i>	Eminence	<i>—</i>	Rated	<i>e</i>
Legend	<i>e</i>	Manage	<i>f</i>	Loaded	<i>—</i>
Tangent	<i>u</i>	Emanate	<i>—</i>	Deter	<i>—</i>
Pageant	<i>e</i>	Emanation	<i>f</i>	Detach	<i>—</i>
Men	<i>—</i>	Maintain	<i>—</i>	Detained	<i>—</i>
Many	<i>—</i>	Remain	<i>—</i>	Schism	<i>—</i>
Menace	<i>—</i>	Roman	<i>—</i>	Process	<i>—</i>
Mention	<i>—</i>	Norman	<i>—</i>	Possess	<i>—</i>
Member	<i>—</i>	Demon	<i>—</i>	Ceases	<i>—</i>
Memory	<i>—</i>	Human	<i>—</i>	Census	<i>—</i>
Memorize	<i>—</i>	Did	<i>—</i>	Basis	<i>—</i>
Minute	<i>—</i>	Waited	<i>—</i>	Masses	<i>—</i>
Ministry	<i>—</i>	Seated	<i>—</i>	Lenses	<i>—</i>

FIFTH LESSON.

LIST OF SIMPLE CONTRACTIONS.

Some of the following words are written in accordance with subsequent RULES.)

THE ALPHABET:

A, an	<i>.</i>	Be, but	<i>—</i>	At, it	<i>—</i>
He	<i>h</i>	For	<i>—</i>	Would	<i>—</i>
Of	<i>o</i>	Have	<i>—</i>	Shall	<i>—</i>
You, your	<i>—</i>	Can	<i>—</i>	Which	<i>—</i>
Use	<i>u</i>	Go, good	<i>—</i>	And	<i>—</i>
Is, his	<i>—</i>	Are, our	<i>—</i>	Says, system	<i>—</i>
The	<i>—</i>	Well, will	<i>—</i>	Time	<i>—</i>
There, their	<i>—</i>	In, not	<i>—</i>	Differ-ent	<i>—</i>
Put	<i>—</i>	More	<i>—</i>	Gentle- ^{man} _{men}	<i>—</i>
About	<i>—</i>	Beyond	<i>—</i>	Difficult	<i>—</i>
Above	<i>—</i>	Business	<i>—</i>	Direct	<i>—</i>
After	<i>—</i>	Call	<i>—</i>	Ever-y	<i>—</i>
Always	<i>—</i>	Care	<i>—</i>	Fall	<i>—</i>
Any	<i>—</i>	Character	<i>—</i>	Far	<i>—</i>
Ask	<i>—</i>	Could	<i>—</i>	First	<i>—</i>
Been	<i>—</i>	Course	<i>—</i>	Form, from	<i>—</i>
Because	<i>—</i>	Decide	<i>—</i>	Friend	<i>—</i>
Between	<i>—</i>	Desire	<i>—</i>	Full	<i>—</i>

(List of Simple Contractions — Continued.)

Give	Public	Up
Glad	Purpose	Upon
Government	Question	Value
Great	Right, write	Very
Important	Shou'd	Want
Judge	Some	Was
Like	Speak, speech	Were, where
Little	Spirit	What
Most, Must	Stand	When
Move	Strong, strength	While
Mr.	Such	Wish
Name	Sure	With
Never	That	Wonder
Occasion	Than, then	Word
One	Them	World
Other	Those	Work
Part	Trust	Year
Principle	Truth	Yet

COMPOUNDS:	Before	Therefore
Therein	Wherefore	Wherein
What-ever	Whenever	Wherever
Notwith-standing	Nevertheless.	

PHRASEOGRAPHY.

The student should assiduously cultivate the practice of Phraseography, or the joining of small words, for without it great proficiency can never be attained. All the common phrases consisting of two or three words should be written with the same facility as an ordinary word form, but nothing is gained by straining after special forms for uncommon phrases, or where the outline requires more than five efforts of the hand. Nearly all the simple phrases of most frequent occurrence will be found in the following list, which should be carefully studied in order that the student may be able to apply the principle with ease in actual practice.

EXAMPLES:

It is	Is the	I am
Is it	In our	I can
To do	Of our	I was
To be	Of all	I have
So as	Is not	I would
Of the	I ask	He would
To the	To ask	I will
In the	You ask	He will
On the	We ask	You can

You have	From the	Of which
Of his	Which the	In which
Of their	Which is	On which
Of your	Which can	To which
And to	That the	Which would
And our	There is	In this
And the	There are	In these
And there	There were	In those
And have	There will	Ought to
It was	May be	First time
To you	Will be	When that
To have	Shall be	The want
For it	Would be	Good many
For the	Has been	Very many
With the	Have been	Upon which

I do not	It has been
I have been	What has been
I would like	Time after time
That question	In (the) world
This question	One (of the) most
Public question	There are many
Important question	In which you have
I am sure	I shall not be
It will not	On that question
For the time	On that occasion
More (and) more	For the purpose
Which may be	I shall be glad
When I was	Which may not be
And which have	There will not be
For more than	Of our own time

RULES OF CONTRACTION.

I. Drop the endings of long words, *i. e.*, write only what may be strictly necessary to suggest the whole word when transcribing. For example, in writing "In reference to your application for examination" it is only necessary to write "In ref to your applic for exam." This simple rule, a result of the insertion of the vowels, enables us to obtain great brevity without resorting to arbitrary contractions and memory burdens.

II. Omit the minor vowel where two vowels not forming a diphthong come together: *e* real, *o* diet.

III. The letter R may be indicated before STRAIGHT LINES by reversing the circle: *o* at, *o* art, *o* am, *o* arm, *o* head, *o* heard.

PUNCTUATION, FIGURES, ETC.

The PERIOD, or full stop, is denoted by **, the END OF A PARAGRAPH by *x*, and the DASH by *—*. A quotation from a foreign language should have a waved line under it, and CAPITALS may be indicated by two small ticks. as *Mr. Smith*.

DOLLARS is indicated by D, *5* = \$5; HUNDRED is indicated by N placed under the figure *5*, *5* = 500, *5* = \$500; THOUSAND is indicated by TH, *5* = 5000, *5* = \$5000, *5* = \$500,000; MILLION is indicated by M placed close to the figure, *5* = 5,000,000, *5* = \$5,000,000.

PREFIXES.

CON, COM, COUN:	<i>✓</i> condemn	<i>✓</i> compel	<i>✓</i> county
AL, OR:	<i>✓</i> almost	<i>✓</i> order	
EX:	<i>✓</i> expel	<i>✓</i> examine	
FOR, FORE	<i>✓</i> forgive	<i>✓</i> foreman	
SUPER, SUPRE:	<i>✓</i> supernatural	<i>✓</i> supreme	
MAGNA-E-I:	<i>✓</i> magnanimous	<i>✓</i> magnificent	
SELF:	<i>✓</i> self-evident	<i>✓</i> selfish	
TRANS:	<i>✓</i> transaction	<i>✓</i> transcendent	
OVER:	<i>✓</i> overdue	<i>✓</i> overestimate	
UNDER:	<i>✓</i> undertook	<i>✓</i> understand	

AFFIXES.

FORE, FUL:	<i>✓</i> therefore	<i>✓</i> thoughtful
LY:	<i>✓</i> barely	<i>✓</i> calmly <i>✓</i> early
SION, TION:	<i>✓</i> decision	<i>✓</i> action
ING, THING:	<i>✓</i> thing	<i>✓</i> dealing <i>✓</i> something
INGS:	<i>✓</i> dealings	<i>✓</i> sittings <i>✓</i> earnings
TED, DED (detached in long words):	<i>✓</i> persisted,	<i>✓</i> consisted, <i>✓</i> mended.

READING AND WRITING EXERCISE.

Try to be something in the world and you will be something.

Aim at excellence and excellence will be attained.

This is the great secret of success and eminence.

"I can't do it" never accomplished anything.

"I will try" has wrought wonders."—Hawes.

What men want is not talent; it is purpose;

not the power to achieve but the will to labor.

It's an old saying "Where there's a will there's a way."

WRITING EXERCISE.

SELF-RELIANCE.

Don't rely on your friends. Don't rely upon your ancestors. Thousands have spent the prime of life in the vain hope of help from those whom they call friends, and thousands have starved because they had a rich father. Rely upon the name which is made by your own exertions, and know that better than the best friend you can have is an unquestionable determination united with decision of character.

READING EXERCISE.

Need is the mother of invention.
 The great secret of success is to
 do the thing that is right.
 The great secret of success is to
 do the thing that is right.
 The great secret of success is to
 do the thing that is right.
 The great secret of success is to
 do the thing that is right.

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